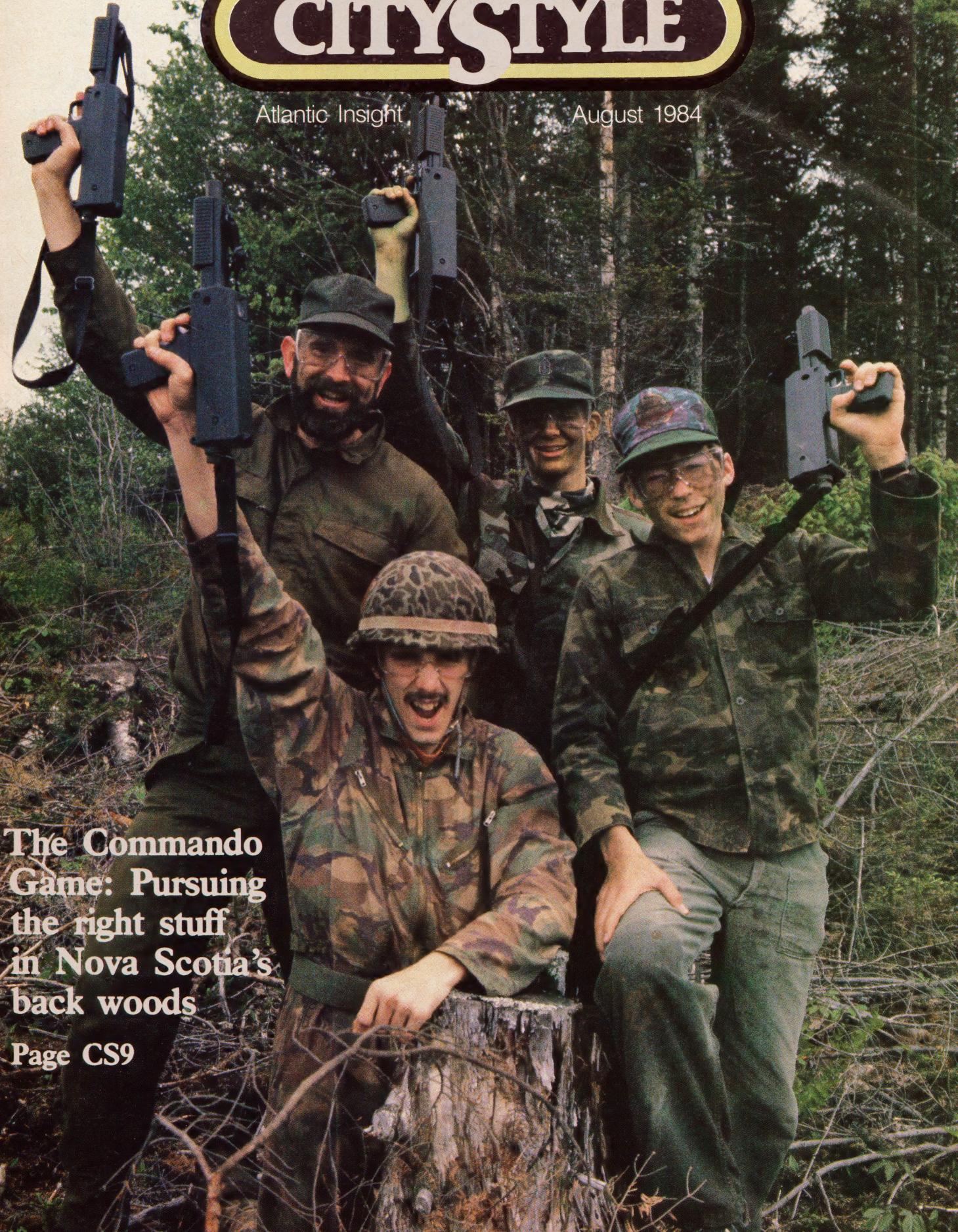


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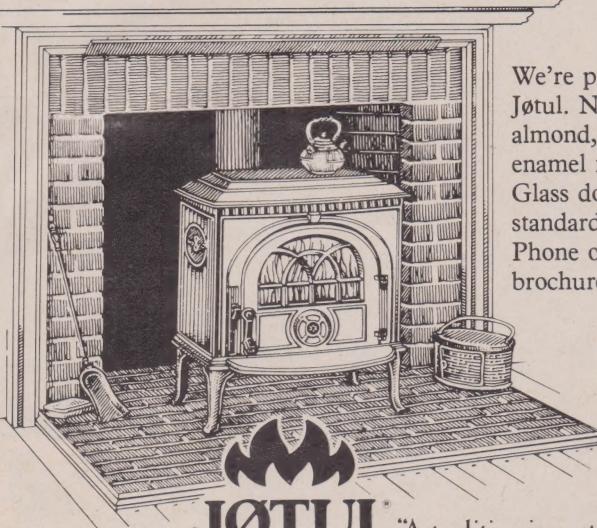
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**The Commando
Game: Pursuing
the right stuff
in Nova Scotia's
back woods**

Page CS9

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CITYSTYLE

The little station that could

For years, CKDU has been broadcasting unique, experimental music to the university community. Now CKDU revenue manager, Kieth Tufts wants to take that sound to Halifax listeners. Odds are, he'll succeed.

Hidden behind his enormous desk in an office strewn with unopened files, half-empty bottles of pop, half-eaten sandwiches, outdated Halifax-Dartmouth city maps, broken tape recorders and nameless bits of radio hardware, Kieth Tufts, the nail-biting, fast-talking, 23-year-old revenue manager of Dalhousie University's CKDU campus radio station is, by his own account, high executive material. "I'm successful," he says. "I have a lot of respect from the people I work with. I have a substantial amount of freedom. I am, what you might call... the torpedo around here."

In fact, he just may be right, if not modest. In less than two years, he's almost single-handedly transformed CKDU from a tiny after school project in the attic of Dalhousie's Student Union Building into a burgeoning enterprise of 90 full and part time volunteers with expected revenues in 1984 of nearly \$240,000. And now, only days after his appointment as revenue manager, Tufts may soon see his "baby" licensed FM to broadcast throughout Halifax's metropolitan area. If that happens, CKDU will become the first campus radio station in the province to break into the commercial market.



Kieth Tufts: Playing a totally different kind of music

"Am I proud? Am I excited? Sure I am," says Tufts. "I've committed myself to seeing this thing through. I've committed myself to five years here. But, you know, this has been a long time coming."

The heart of CKDU since its quiet beginnings in 1969 has been its dedication to alternative rock music. It imported cool jazz and experimental or underground music long before "Eurobeat" became the staple of North America's latest pop wave. Broadcasting throughout the Student Union Building and originally into the residences, it built a cult following among university students and a high, if not widespread, reputation among commercial stations for innovative programming. If there was a problem in all of this, it was simply that CKDU's largely unpaid staff never hung around long enough to give the station the durability it needed to compete in a professional arena. Students graduated, dropped out, moved on, taking their ideas and expertise with them. CKDU actually tried and failed to go FM twice before, once in 1974 and again in 1981.

When Tufts joined the station in December, 1982 as its business manager, he saw a real chance to

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bring CKDU's format to a wider audience. "None of the other Halifax stations were programming precisely our kind of music," he says. "We were in a great position to broadcast a sound that nobody outside the university community had ever heard."

He spent the following months putting CKDU on a business footing, surrounding himself with a loyal staff who, he felt, had a future with the station and who could afford to work long hours. He analysed every revenue and expenditure, every on-air program, the performance of every deejay and every album in the station's record library. By early spring of 1983, he and his staff had come up

with a coherent programming policy. Meanwhile, Tufts queried the CRTC about CKDU becoming an FM station and set up a task force of station staffers, students and local media and community representatives to analyse the proposition.

In March, 1983, he approached Dalhousie's Students' Council, CKDU's governing body, for permission to make the station FM. This would amount to Council granting the station control over all business, programming and promotional policies. CKDU would be effectively autonomous of the university, accountable only to a board of directors, composed of staff, commercial radio executives and

major investors. But he failed to take the matter to a student referendum. And, instead, Council sent him on a whirlwind tour of various Canadian campus radio stations that had made the transition to FM successfully.

"I learned a lot on my trip," Tufts says. "Mostly I was invigorated. I really began to understand the difference between a strictly campus station and a true campus-community station. I knew our plan was good and what we could do if we were given a chance."

When a student referendum early in 1984 finally approved the CKDU plan, Tufts formally applied to the CRTC for an FM license that would allow him to broadcast from the roof of Dalhousie's Physical Plant Building using a low power 50 watt transmitter. That would give the station a radiating power over most of Halifax's metropolitan area, except Bedford.

"We're just about ready to go now," Tufts says. "We've got our staff and our format. We've jumped some major hurdles and we're just waiting for notification one way or the other. We're not overly optimistic. There are some risks involved because our programming is so eclectic."

In fact, it looks as if most of Kieth Tufts' troubles are behind him. Linda Daigle, regional analysis officer of the CRTC, says that while "no decision has been reached," the CKDU application was "really well done," and that Tufts was "obviously quite familiar with the procedure for application."

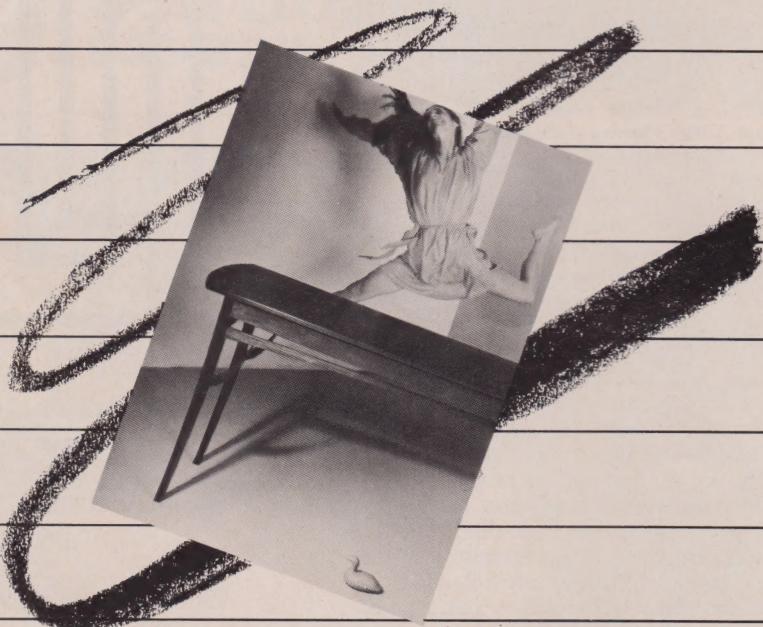
Moreover, Tufts has gotten great support from Halifax's commercial radio stations. Barry Horne, program director of C100-FM, actually sits on CKDU's board of directors. "The station is designed as an alternative," Horne says. "Its aim is to provide really different radio for the market. Kieth is aggressive. He knows what he wants and he goes for it."

Such expressions of good will from the radio community probably have more to do with CKDU's low advertising budget than with anything else. The station receives over 80 per cent of its operating revenues from the Dalhousie Student Union, and offers very little real competition to the other stations in the market.

Meanwhile, Tufts isn't sitting tight. He's just received a Student Council grant of \$150,000 for renovations to the station. He plans to double the floor space of the office and add two new sound-proofed studios. He expects CKDU to be on the air by early fall at 97.5 on the FM band. When that happens, he says, Halifax listeners will be treated to a "totally new and exciting sound."

— Alec Bruce

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CITYSTYLE

Greeting the Pope through art and music

With his *Ars Sacra* celebration, Robert Dietz plans to give His Holiness a gift straight from Nova Scotia's cultural heart.

by Alec Bruce

When His Holiness Pope John Paul II arrives in Halifax next month, he'll be alone save for the company of a few loyal Vatican officials. He'll meet quietly with delegates of Nova Scotia's various cultures: Chinese, Black, Irish, English, Scottish, Mic Mac, Lebanese, German and Greek, to name just a few. And, of course, he'll consult with representatives of the local Roman Catholic Church. He'll have nothing to do with businessmen, bureaucrats, security men and government officials. He'll wander freely through the city's streets, visit art galleries, attend open-air concerts. He'll even stop occasionally to chat with passersby. Toward the end of his visit he'll make his way to the Halifax Commons where he'll address a crowd of Catholics, Protestants, Muslims, Buddhists, Hindus, agnostics and atheists from an altar made of two boulders pulled from the sea and still smelling of fish and salt. He'll speak of brotherhood and peace. He won't speak of religion, but of faith and spirit. And he'll say that art is at the heart of every thriving civilization: That art is what makes men seek God.

This, at least, is how Robert Dietz, Halifax art patron and gallery owner, would fashion things if he were in charge of the Papal Visit.

"I know it's a pipedream," Dietz admits. "Nobody in charge would ever conceive such a simple, beautiful greeting for the Pope. And, really, what voice do I have?"

But if Dietz knows his is just a cry in the wilderness, that hasn't prevented him from celebrating the Pope in his own special way. If everything goes as he expects, come September he'll be staging in Halifax the only sacred art festival — called *Ars Sacra '84* — on the Papal Tour. The festival, designed as a two-week "celebration of spirituality

and creativity," will feature specially commissioned artworks on religious themes by about 35 N.S. and P.E.I. artists, and a new Papal fanfare, the first in over 450 years, by a Halifax composer (see sidebar).

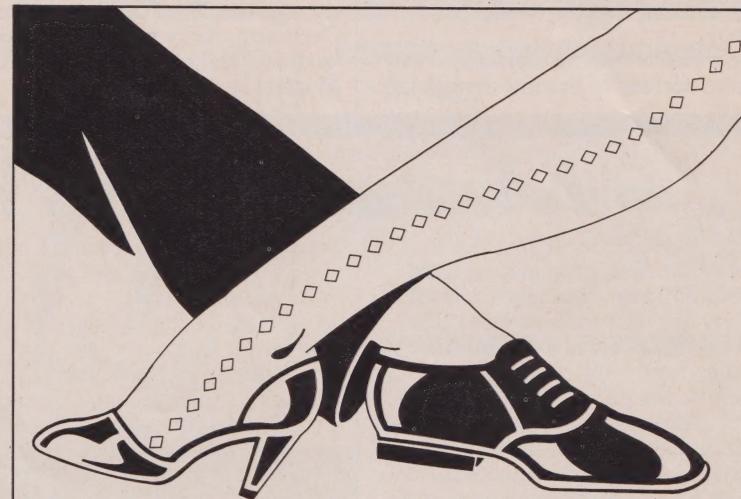
"I'm not getting anything out of this," Dietz says, "except the satisfaction of knowing that at least a few of us will be receiving the Pope the way I think he would like to be received. And I feel you've got to do this thing right, or not at all."

In fact, if anyone in Halifax is qualified to pull off such an ambitious project, he is most certainly Robert Dietz. Born in West Germany in 1924 and educated at a monastery school, he ex-

perienced, first hand, the Nazi horror. Jailed for pointing to a portrait of Hitler and Goering on a schoolroom wall and declaring, "Christ is missing," and again later for distributing pastoral letters objecting to the killing of the mentally retarded, he was released into service on the Russian Front in 1942. After the war, he entered a monastery, but soon wearied of what he thought was the licentiousness of some of his fellow monks. In 1951, he came to Halifax with no money and few prospects. To get by, he shovelled snow, cleaned switches for the CNR and nursed patients in the city's old mental hospital.

"What I've experienced in my life has made me understand the importance

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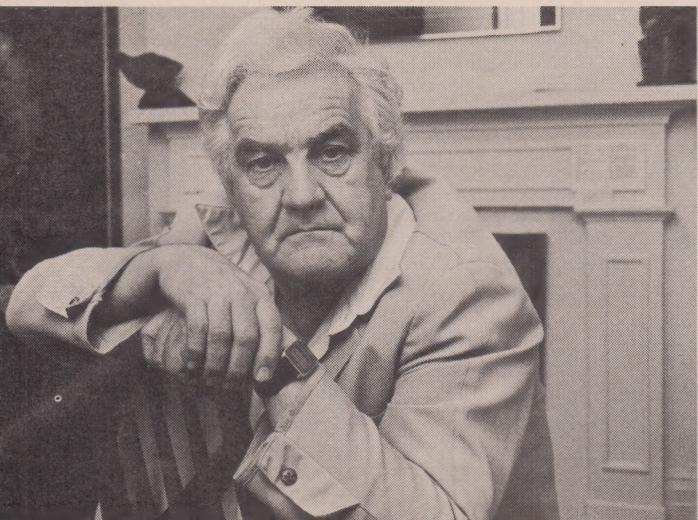
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Dietz: Celebrating the human spirit.

of spirituality in everyday life," he says. "You've got to be tough to get by, but you've also got to be open-hearted. It's not enough to go to church and be a good boy."

Dietz enlisted in the Canadian Army and there decided to become a musician.

he taught himself to read music and play the French Horn. After nine years in the Army's Halifax brass band, he left to manage the fledgling Halifax Symphony Orchestra. As symphony manager he introduced Halifax audiences to Bach and Mozart, and booked world class musi-



Stowe: The crucifix as "intersecting energies"

cians into the symphony hall.

In 1970, he left the orchestra to become the curator of the St. Mary's University Art Gallery. He created a lively and innovative artistic environment, booking regular chamber music concerts and exhibitions for little-known, local

A fanfare for His Holiness

Think of the perfect composer to write the first, original pontifical fanfare in 450 years and Herb Schoales definitely does not come to mind. In the first place, he's a Baptist, born and bred—and not a very devout one at that. "Somehow you go through life, make important decisions and you decide that organized religion is not the way you want to go," he says. In the second place, he's a jazz trombonist by profession, who has played with most of the big band era giants, including the Tommy Dorsey orchestra.

On the other hand, he just happens to be one of Halifax's most experienced and talented composers.

Born 66 years ago in Providence, Rhode Island, Schoales spent his youth travelling from band to band, building a reputation in the United States for inspired trombone work. In 1946, he entered Juilliard and took a diploma in trombone. Between 1949 and 1954, he was an orchestral bass trombonist with the New Orleans Symphony, the Metropolitan Opera Orchestra in New York and the Boston "Pops." From 1953 to 1976, he was with the Radio City Music Hall Orchestra. After 26 years as an educator, music chairman in Long Island schools, instrumental instructor at summer schools in Pennsylvania, New York and at the University of Vermont, he took up residence in Halifax in 1976.

Since 1938, Schoales has either written or collaborated on several hundred

arrangements for jazz bands, commercials, "jingle dates" and show music. But he wrote his first "serious" piece in 1974, transposing Debussy's "La Cathédrale Engloutie" for the U.S. Air Force Academy Band. In 1978, he wrote a Toccata for Antiphonal Brass and Tympani for the Dalhousie Brass En-

cata, Jeff Stern, who was then first trumpet of the Atlantic Symphony Orchestra and director of the Brass Ensemble, liked it very much. And Dennis Farrell, a music professor at Dalhousie, was very complimentary. He thought this kind of composing was my forte. And so when Robert Dietz began to look for someone to compose a pontifical fanfare, Dennis told him about me."

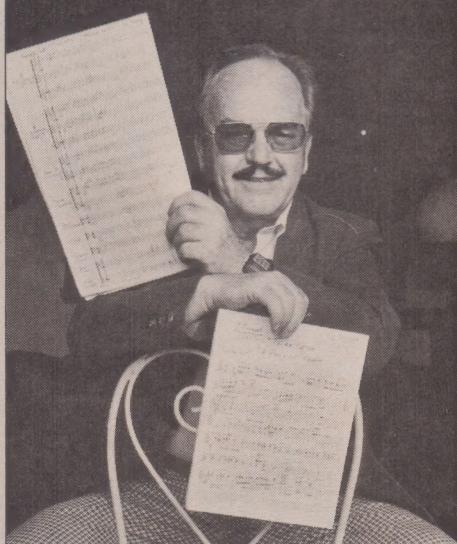
The fanfare, a 15-page score to be played when the Pope visits St. Mary's Basilica in September, and soon to be recorded by the CBC, is called *Tu Es Petrus*, (You Are The Rock) and represents the themes present in John Paul's life.

"I had seen the TV story of the Pope's life," Schoales says. "I figured he had sort of a rough life, so I tried to incorporate some of that in the music."

The piece opens with what Schoales calls a "predictable opening for a Hollywood cinema epic" with lots of trumpets heralding the arrival of the king. It then moves into a straightforward Gregorian Chant. "I composed this part with the specific intent of duplicating the medieval sound," Schoales says. It winds up with a series of dissonant chords depicting the tragedy in John Paul's life.

Is Schoales happy with the piece?

"I have to admit," he says, "after you've written something like this, you realize the perfect performance is in the mind, before you actually play it. I'm hoping it'll turn out the way I've envisioned it."



Schoales: "Honoured and grateful."

semble. That piece, he says, started the ball rolling toward his commission to write the pontifical fanfare.

"I really didn't seek the commission out," he says. "When I wrote the Toc-

artists. But his crowning achievement was his 1977 sacred art celebration to mark the university's 175th Anniversary. The celebration, really an act of faith, brought together art from all over the world at considerable expense to Dietz, and without much government aid. A review, at the time, on CBC's *Radio Noon* show described the exhibition as "exceedingly well balanced and harmoniously displayed... one you're sure to remember for years."

Dietz left St. Mary's in 1979 to operate his private Dresden Gallery in Halifax.

"Bringing art and creativity to people is fundamental to loving your fellow man," he says. "The cultural bonds are the bonds of our society. The artist can best express the feelings and emotions that underlie these bonds. The artist is the receiver and the transmitter."

Last fall, while reading through one of the Halifax newspapers, Dietz came across a story on the preparations for the Pope's visit. He wondered what Halifax's artistic and cultural community

The celebration would be a visual arts exhibition featuring works on religious topics emphasizing "joy, sharing, peace and love."

was doing to honour the Pope. He contacted the official Papal Visit Committee and discovered, to his horror, that no exhibitions of local art or music were on the itinerary. "I couldn't believe it," he recalls. "I really got mad. I felt unless we did something, His Holiness would miss a vitally important part of Nova Scotian culture."

He got in touch with writer-friend Jim Lotz. And together they launched *Ars Sacra '84*. By Christmas, 1983, they'd set up an organizing committee of local art and musical directors, and had come up with a format, statement of aims and funding.

The celebration would be primarily a visual arts exhibition, featuring only the best work of local craftsmen on religious topics emphasizing "joy, sharing, community, peace and love." The exhibition, supported by the Art Gallery of Nova Scotia and the N.S. Department of Culture, Recreation and Fitness, would occur at Halifax's School of Architecture. All works would be strictly original in such varied mediums as painting, sculpture, glass work and

jewelry. Dietz himself would curate the exhibition.

While the *Ars Sacra* committee was mailing off invitations to artists in all corners of the province and in P.E.I. early this spring, Dietz commissioned Halifax jazz musician and composer Herb Schoales to write a pontifical fanfare. The fanfare entitled *Tu Es Petrus* (You Are The Rock), will soon be recorded by the CBC and played whenever the CBC broadcasts news of the Pope's visit.

Dietz hasn't received as much of a response from the artistic community as he had hoped. But he's optimistic, and it's early yet. "I expect the artists to send me their pieces quite soon. I'm get-

ting an enthusiastic reaction all the way around. I think people are beginning to understand my message."

One artist who has risen to the challenge is Halifax glass-worker Rejene Stowe. She's working on two pieces about which she'll say only that they are in "an abstract vein, utilizing the crucifix as a symbol of intersecting energies."

Stowe, who came to Nova Scotia from the United States 14 years ago, studied glass-work in Germany. She says she is "particularly religious" and she feels Dietz has a perfect understanding of how religious themes can work in a glass medium. "I really appreciate the way he views all of this," she says. "It's the joy of it all, a celebration of human-

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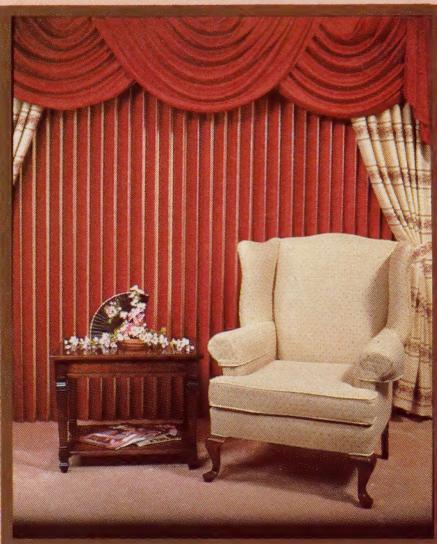
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ism and spirituality."

But she also sees *Ars Sacra* as the perfect medium to branch out artistically. "This exhibition is a way for me to investigate new themes and new techniques. I had talked with Robert (Dietz) about trying out new forms and giving old forms a new face. I have been waiting three years for a celebration like this."

In the end, there remains only one question for Dietz to answer. Will His Holiness appreciate the effort? "I don't think there's any question of that," he says. "He went through the same war that I did. He had similar experiences. I have a feeling he sees things pretty much as I do. I think the podium under construction in the Commons is anti-artistic. I think the Pope will be offended by it, especially because for all its complexity, it is terribly expensive. There's beauty in simplicity, you know. But there's not much I can do about the podium is there?"

Not really. But *Ars Sacra '84* may be the best revenge. C

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CITYSTYLE

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CITYSTYLE

The game grownups play

At the Phoenix outdoor range, some Nova Scotians become soldiers for a day. Participants say it's a helluva good time. But critics are worried.

by Ken Burke

What am I doing here...Oh God...What am I doing here?" But it's no good asking myself questions like that. All I can hear is the hollow sound of my boots crunching through the underbrush. Skulking through this dense forest, my jet-black gun is ready...always ready. Out here, there's only one rule: Stay alive.

The other men on my squad — just boys really — are spread out up to 50 yards behind and to the left of me. But you can see maybe half that far in these woods. Beautiful! So I'm the chicken. On our first sweep through enemy territory, I get to be point man.

The minutes tick by like hours. And then, suddenly, from unseen hollows: BLAM...BLAM...BLAM. Ambush! In a flash I remember that a running target is hard to hit. I'm in the wind. The air around me is alive with bullets, exploding in the trees, on the ground, inches away from me. I dive for cover behind a rotting tree. I'm safe. I look to see how many of my squad made it. And then...BLAM. Something hits me hard in the chest. I'm dripping red goo.

But when "death" comes in these Hants County woods, it arrives in the form of a marble-sized, paint-filled pellet. You're not knocked from the ranks of the living; you're knocked out of the game: The Commando or Survival Game, to be precise. And a group of Ottawa entrepreneurs are hoping it catches on in Nova Scotia as well as it has all over North America since its creation three years ago (see sidebar).

According to recent estimates, as many as 10,000 businessmen, construction workers, housewives, ex-soldiers, children — people literally from all walks of life — are flocking to weekend ranges all over Canada and the United States to do battle. The game has become so popular, it has even spawned its own handbook, *The Official Survival Game Manual*, complete with quotations from Samuel Johnson, George Bernard Shaw, a

Greek comedic dramatist, and two guys named Bill Wightman and David Seybold, authors of the official Survival Game Song.

What's the big attraction? Why spend a day knee-deep in mud and foliage only to have some gung-ho GI-Joe splatter you with a red goop that is startlingly realistic? "With me it's all fun," says Graeme Black. He's the 21-year-old co-founder and vice-president of the Phoenix Outdoor Games of Dartmouth. And he plays practically every game he arranges.

"Mostly, it's the camaraderie. If you're out there with friends, you sit around telling 'war stories.' And you tend to do this weeks after you've actually played the game. You relive all the great moves you made; and some of the stupid ones. You remember how upset you were when someone picked you off when you weren't looking."

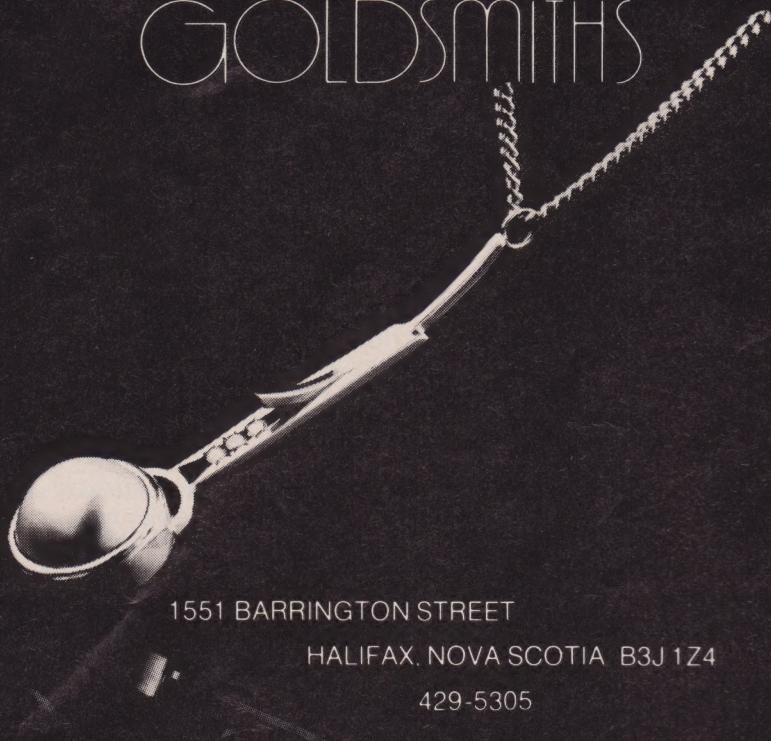
Black likes to compare the game to chess or a long distance form of tag. People who want to play must arrange their day (usually on a weekend) through Black's Dartmouth office in advance. The players, he says, tend to be friends or co-workers, although some people drop by off the street to join in. As many as 30 and as few as 10 can play at one time.

On the Phoenix Hants County range, players separate into two teams, each with a flag to defend. They wear combat fatigues, or failing that, old clothes, and protective goggles. The



Preparing for battle: Too much like the real thing?

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goggles must be worn at all times. Before the game begins, the Phoenix staff gives the players a quick lesson in weapons safety.

The purpose of the game is to outfox your "enemy" using the guerilla warfare tactics of stealth and cover through dense underbrush, swamp, a stream and a bottle-neck pass. The first team to capture the other's flag wins.

A day's rental on one Uzi-shaped, pump-action airgun, two CO₂ cartridges, and 38 paint pellets in either red or white colors (the red pellets are,



Graeme Black (foreground): Stealth and cover in Hants County, N.S.

perhaps not surprisingly, in greatest demand) is about \$30. Extra supplies are \$3 per 10 pellets and 90¢ per cartridge. So a chance to be GI-Joe for a day costs the participant roughly \$50.

But those who have played testify the adventure is well worth the money. "The exciting part is the competition," says Nathan Kling, chairman of the marketing department at St. Mary's University. You want to see if you can be better than the other guys. There's also a fantasy-land aspect to the game. You begin to wonder what it would be like in a real

CITYSTYLE

combat situation. You imagine your survival depends on what you do in the field. That adds an adrenaline kick in the whole thing."

Still, critics say the game is less of a game than a training ground to desensitize people to violence. It presents the illusion that war is not hell, but a helluva good time. And though it attracts reasonably well-to-do adults — doctors, lawyers, computer professionals — it also packs in the kids who may not always understand the charm of grownups chasing after one another with handguns.

"Actually, personally, I just wanted to see how I'd react under combat stress," says 15-year-old Brian Kling who plans to attend West Point Military Academy in the United States. "This is as close as I think I'll get for awhile."

On the field, Brian is a natural leader, the deadliest marksman and a cool operator in a firefight. He marshalls his men — about 10 Grade 9 boys, dressed to their 007's in camouflage, gear and paint. And they take to the range like hockey players to the ice. After an exhilarating day of stalking, shooting and cursing, the

verdict is unanimous: "It's great. I'll come back." Each boy has "died" several times and lived to pick his friends off a few more times.

Few who play this game see it as anything more than a chance to have some good, hard, aggressive fun. And few have any illusions about what war is really like: "In war, with real bullets flying around, you're going to see a lot of people dying," says player René Gallant. "I don't think that would be as much fun as this. That's for sure."

But then, people have signed up for wars for centuries thinking combat might be "fun."

"We can't educate people as to what war is like," explains Graeme Black. "If people don't realize that war is hell, we can't do much about that. Some veterans think war is fun even after they're home for awhile. There are some pretty strange people in the world. War isn't glorious. It isn't fun. I've never been in a war zone, but I've read enough to know it's... well... just not the thing you want to do. Unless... that's what you like."

After all, this is a free country. **C**

Cashing in on playing soldier

Are country boys better "stalkers" than city boys? No one knows. But that question sparked the growth of an industry.

The Commando Game can trace its beginning back to an argument in 1976 between bodybuilding book author Charles Gaines and New York stock options trader Hayes Noel. Gaines believed that when it came to stalking an enemy, a country boy could outsmart a city boy any day. The argument remained unresolved for many years until the appearance of Nel-Spot 007 marking gun.

The gun had been used for marking animals in the woods when in June of 1981, Gaines outfitted 12 friends with commando gear and set up the rules of the first Survival Game. In that first game, each individual had to capture four flags in order to win. And there were no teams. Soon after, the game received national press coverage in such magazines as *Sports Illustrated*, *Sports Afield* and *Outside*, and The National Survival Game, Inc. was born. Gaines never did discover if country boys were better "stalkers" than city boys.

In 1983, The Commando Game incorporated as a rival company to The Survival Game. But on the field there is little difference between the two.

The Survival Game is a franchise operation, whereas The Commando Game leases out its name, equipment, and territorial rights over new operations to individual investors. Organizations like Phoenix Outdoor Games Ltd. in Dartmouth pay a one-time licensing fee to Commando Games, Inc. of \$5000. Graeme Black, Dave Sullivan and Bruno Cacciotti of Ottawa own Phoenix and have exclusive rights over the game in central Nova Scotia. They also have first refusal of all new operations in the Atlantic Provinces.

Phoenix pays about \$200 per month for 100 acres of underbrush in Hants County, N.S. Thirty acres of this comprise the playing field. The company has also purchased 30 guns custom-made for The Commando Game by Air Gun Game Supplies, Ltd. and about 26,000 paint pellets.

Since opening for business in April, Phoenix has organized regular outings. "We still don't know if it's going to be just a fad," says Graeme Black. "We just want to be our own bosses."

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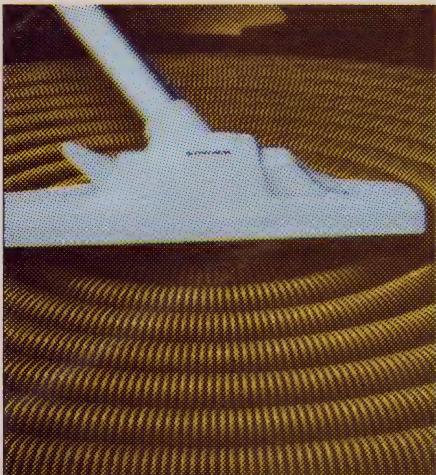
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The American connection



By Alec Bruce

Quick now! What's slower than a lame donkey and smells just as bad? If you said a Halifax City bus, then you're right. Anyone who has waited for one of these technological behemoths knows about Halifax's time-honoured problem of 12 o'clock buses that arrive at 1 o'clock, spewing gases not even a coal miner could stomach. But thanks to a new trade relationship between the city's Metropolitan Transit Commission and an American bus company, all this may soon be a thing of the past.

The Commission has recently purchased 12 brand new, state of the art buses at a cost of about \$1.9 million from the Swedish auto manufacturer Saab-Scania's plant in Orange, Connecticut (see above). The new buses, says Metro Transit Chairman Ed Harris, will improve service all round. "With this purchase, we've increased our fleet to 130 buses," he says, "and that means better service for our customers."

The Scania buses are indeed wonders of engineering. From the company that says it gave the world the first "silent bus," these buses are 21 per cent more fuel efficient, cleaner, larger and faster than their competitors. They move more quickly up a hill, pump out proportionally less carbon monoxide than you'd find in the average cigarette, and are quieter than most passenger cars on the highway.

But the real boon to the Transit Commission, and ultimately to the taxpayer, is the fact that these buses are easy to maintain. They are both lighter and stronger than other buses, made of a latticework of steel tubing, covered with stainless steel and fiberglass panels. The windows are made of reinforced plexiglass and most of the body is covered with a rust resistant material.

The purchase represents a major move by Metro Transit to upgrade and renew its system in the wake of

increased passenger revenues. "The Commission is becoming sophisticated," says Ed Harris. "This purchase was really to keep pace with the latest developments in passenger service."

But even "keeping pace" appears to have its public relations dangers, and far from the Halifax streets these buses will eventually glide down, in Mississauga, Ontario, Don Sheardown, President of Ontario Bus Inc., is fuming over a deal he thinks was poorly conceived at best, and downright scandalous at worst.

"Somebody made a mistake, either at Metro Transit or in government," Sheardown says, "and everybody got into it. No one wanted to take the blame. Everyone was afraid to admit to it."

Traditionally, Metro Transit has gone to General Motors, the largest bus manufacturer in Canada, for its buses. But over a year ago, the Commission decided to call for tenders. "We felt we were getting big enough to look around some," explains Ed Harris.

Four manufacturers responded: General Motors, Ontario Bus, Flyer Industries and the American-based Saab-Scania. From the beginning, Metro Transit and the provincial government were intrigued with the Scania operation. The firm's Swedish parent produced the world's first passenger bus in 1911, and its manufacturing activities included building heavy-duty diesel trucks, regional airliners, supersonic jet fighters, satellites, missiles and electronic systems.

The provincial Ministry of Development opened talks with Saab-Scania, and investigated the possibility of having the manufacturer do some of its bus assembly in Nova Scotia.

Of the four bids, Ontario Bus's was lowest at \$154,000 per bus. Saab-Scania's bid was comparatively high at \$164,000. But, in the end, and after a week-long road test of one Scania bus,

the Commission decided to go with the American-based company over its Canadian competitors.

"Being a transit operation, our sole responsibility was to award the tender to whichever company made the most economical offer," says Ed Harris. "And there were a lot of considerations beyond the initial per bus cost."

According to Harris, the Scania road test was conclusive. A Metro Transit survey questioned everyone from drivers to passengers to Commission upper management, and produced a 25-page report on the bus's mileage, capacities on steep grades and around corners, seating, safety, noise level and amount of exhaust. The report was decidedly favourable.

Moreover, Scania agreed to do part of its assembly at Tri-Star Industries in Yarmouth. And the provincial government saw this as an ideal opportunity to bring industry to the province and pro-

"We submitted the lowest bid of all the manufacturers, and the N.S. government just blew us away," he says. "They circumvented the normal economic system that strengthens our economy and allows Canadian companies to compete. This is the kind of thing that pushes our industries into the United States where operating costs are lower. Saab-Scania is a new company and it's not going to set up a manufacturing plant in Canada."

But Ed Harris says the deal was intelligent from many perspectives. "The Scania buses are better than the others for our purposes. And we have to think of the long term benefits of such a purchase. The question seems to be: Did

our board have an obligation to buy Canadian? The provincial government didn't put any pressure on us; it didn't make any threats. We simply made a business judgement."

In fact, the controversy appears to have had little effect on the industry as a whole. Anita Cuervo, Marketing Analyst for Saab-Scania, says her company is looking into more Canadian opportunities, and has recently closed a deal in Hamilton, Ontario. But should Halifax's transit commission choose to go back to Canadian manufacturers, Don Sheardown says his company is open for negotiations. "Business is business. I just want to make sure this kind of thing doesn't happen again." **C**

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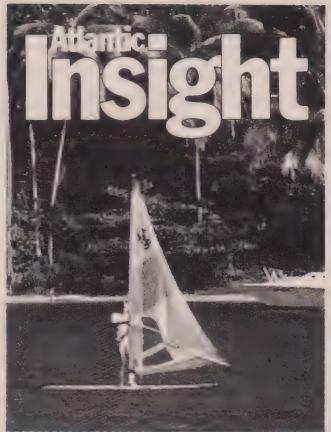


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Each month, *Atlantic Insight* presents the region to the people who live here — and to a growing number of men and women elsewhere who want to stay in touch with their heritage. Each month you enjoy the refreshing blend of news and views, wit and wisdom, pictures and people. You muse along with Harry Bruce, laugh along with Ray Guy. You meet the leaders, the comers, and the just plain folk. *Atlantic Insight* is the magazine of Atlantic Canada — so much more than just a news magazine. Subscribe now — and know what's going on around here.

MORE THAN JUST A NEWS MAGAZINE



GADABOUT

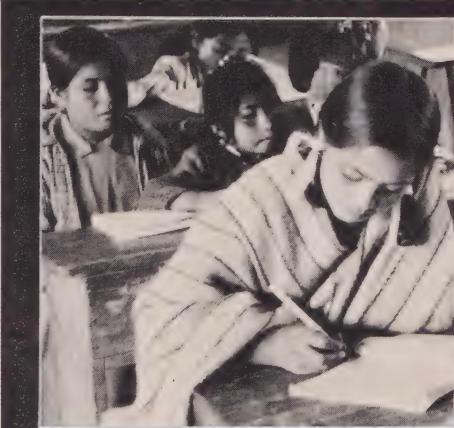
ART GALLERIES & MUSEUMS

Anna Leonowens Gallery. (N.S. College of Art & Design). Aug. 7-18. Gallery II. Sherrie Levine, installation. 1891 Granville Street. 422-7381, Ext. 184. Hours: Tues.-Sat., 11 a.m.-5 p.m.; Thurs., 11 a.m.-9 p.m.; Closed Sun. & Mon.

Art Gallery of Nova Scotia. Aug. 2-Sept. 9. Main Gallery: *The Flowering of Japanese Ceramic Art*: More than 70 objects from the Japanese Ceramic collection of the Art Gallery of Greater Victoria. The exhibition illustrates through the study of pottery, Japanese taste, manners, customs and character, and the distinctive features of Japanese culture. Courtesy Art Gallery of Greater Victoria, B.C. Supported by Museum Assistance Programmes, National Museums of Canada. Aug. 2-Sept. 9. Mezzanine Gallery: *Nova Scotia Collects: Mabel Killam Day (1884-1960)*: Sixth in the series of Nova Scotia Collects exhibitions which includes works from the collection of the artist's son and his wife,

Mr. and Mrs. Donald Day of Yarmouth County. The artist, born in Yarmouth, Nova Scotia, studied in New York, and received many awards for her contribution to art. She exhibited with the Montreal Art Association and Nova Scotia Art Association as well as other noted centres. Her works have been described as having "a vigorous style which commands attention not by its strong pattern, but by its organic form." 6152 Coburg Road, 424-7542. Hours: Mon., Tues., Wed., Fri., Sat., 10 a.m.-5:30 p.m.; Thurs., 10 a.m.-9 p.m.; Sun., 12 p.m.-5:30 p.m.

Dalhousie Art Gallery. Aug. 23-Sept. 30. *The Non-Figurative Artists Association*: An exhibition which focuses on both the development of abstract painting in Montreal and the pluralism of stylistic tendencies in the late 1950's, as reflected in the work of the members of the Non-Figurative Artists Association, 1955-1961. Included in the exhibition are works by Fernand Leduc, Rita Letendre, Ulysse Comtois, Paterson Ewen, Guido Molinari, and others. Organized by the Sir George Williams Art Galleries with the assistance of the



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National Museums Corporation of Canada. *Ben Shahn: Photographs*: Ben Shahn's paintings and graphic works are well-known, but little attention has been given to his photographs, taken for the Farm Service Administration during the 1930's in the United States. This exhibition of 50 photographs, organized by the Art Gallery at the University of Southern Maine, reveals Shahn's masterful use of the camera in depicting cities and towns in the South and Midwest and the people who populated them. Dalhousie University Campus, 6101 University Ave. Hours: Tues.-Fri., 11 a.m.-5 p.m.; Sat. & Sun., 1-5 p.m.

Dartmouth Heritage Museum. Aug. 6-27: Oil paintings by Susan Creighton. Aug. 27-Sept. 17: Oil paintings by Roger Noughart. 100 Wyse Road. For information call 421-2300.

Mount Saint Vincent University Art Gallery. Aug. 16-Sept. 16. Downstairs, *Woven Forms: Sculptural Figures* by Dawn McNutt, Dartmouth. Over the years McNutt's weaving has developed from flat tapestry to completely sculptural forms. The most recent work comprises free-standing life-sized human figures made of wire and seagrass. Manipulation and finishing techniques alter the predetermined woven form in a direct yet intuitive way. They become haunting, enigmatic presences (catalogue essay by Jack Lenor Larsen). Upstairs, *Cancelled Icons*, jewellery by Pamela Ritchie, Halifax. In this exhibition Ritchie uses stamps which display iconic references. She treats these symbols as miniature portraits with their cancellation marks extending outside the stamp and formed in metal, plastic or wood. Bedford Highway, 443-4450. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat. & Sun. 1-5 p.m.; Tues., 9 a.m.-9 p.m.

Public Archives of Nova Scotia. Apr. 16-Sept. 15. Exhibit of Canadian Coins and Nova Scotian Silver. 6016 University Avenue. Hours: 1-4 p.m. daily.

CLUB DATES

Peddler's Pub: Lower level, Delta Barrington Hotel. To Aug. 4: *The Customers*; Aug. 6-11: *Intro*; Aug. 13-18: *Mainstreet*; Aug. 20-25: *Track*; Aug. 27-Sept. 1: *The Aviators*. Hours: Mon.-Wed., 11 a.m.-11 p.m.; Thurs.-Sat., 11 a.m.-12 midnight.

The Village Gate: 534 Windmill Road, Dartmouth. Aug. 13-18: *Armageddon*; Aug. 27-Sept. 1: *Intro*. Hours: Mon.-Wed., 10 a.m.-11 p.m.; Thurs.-Sat., 10 a.m.-12:30 a.m.

The Ice House Lounge: 300 Prince Albert Road, Dartmouth. Aug. 27-Sept. 1: *Southside*. Hours: Mon.-Fri., 11:30 a.m.-2 a.m.; Sat., 5 p.m.-2 a.m.

Privateers' Warehouse: Historic Properties. Middle Deck: To Aug. 4: *Mason Chapman Band*; Aug. 6-11: *Bleeker Street*; Aug. 13-18: *Bleeker*

Street; Aug. 20-25: *The Aviators*; Aug. 27-Sept. 1: *Morgan Davis*. Lower Deck: To Aug. 4: *Tony Quinn*, Aug. 13-18: *Messenger*; Aug. 20-25: *Nightflight*; Aug. 27-Sept. 1: *Tony Quinn*. Hours: Lower Deck, 11:30-12:30 a.m. Middle Deck, 11-2:30 a.m.

Little Nashville: 44 Alderney Drive, Dartmouth. All country. Aug. 6-12: *Robert Bouchard & Private Stock*; Aug. 13-18: *Morn'n Sun*; Aug. 19: *Gold-strikers*; Aug. 20-26: *Bill Anderson & Whiskey Fever*; Aug. 27-Sept. 2: *Robert Bouchard & Private Stock*. Hours: Every night 9 p.m.-3 a.m.

The Network Lounge: 1546 Dresden Row. To Aug. 4: *Doc Savage*; Aug. 6-11: *Red Line*; Aug. 9-11: *Nash the Slash*; Aug. 13-18: *The Dice*; Aug. 27-Sept. 1: *Haywire*. Hours: Mon.-Sat. till 2 a.m.



THEATRE

The Mount Playhouse Dinner Theatre. Aug. 6 & 13: *Cocktail Hour — Babel Rap* by John Lazarus. What the workers argued over on the biggest construction project of them all. Performance — *Impromptu* by Tad Mosel.

Four out-of-work actors answer a mysterious ad and are given a bizarre assignment. Aug. 1, 8 & 15: *Cocktail Hour — The Fifteen-Minute Hamlet* by Tom Stoppard. Quick but ever so cultural. Performance — *A Phoenix Too Frequent* by Christopher Fry. A classic comedy of body-snatching in every possible sense of the word. Aug. 3, 10 & 17: *Cocktail Hour — The Telephone* by Gian Carlo Menotti. A twenty-minute opera that will reach out and touch someone. Performance — *Ladies' Man* by Georges Feydeau. The French master of farce tells you everything you ever wanted to know about that kind of man. Mount Saint Vincent University. For information/reservations call 443-4450, local 364/351.

Neptune Theatre. Stephenville Festival on Tour. Aug. 22, 24 & 26: *Cyrano de Bergerac* by Edmond Rostand. The ul-

timate in French romance filled with adventure and idealism. *Cyrano* is noble in spirit, grotesque in appearance, a brilliant wit and timid lover. He is all at once comic, heroic and tragic and represents one of the most dazzling of all acting roles. Starring Gordon Pinsent. Aug. 23 & 25: *Jesus Christ Superstar* by Tim Rice and Andrew Lloyd Webber. A phenomenal stage success that is truly glorious entertainment for all ages. This brilliant production of this rock opera on Christ's passion is a show of enormous beauty and power. Starring Cliff Lejeune and Maxim Mazumdar.

Actor's Tryworks presents an evening of comedy and adventure. Aug. 7-12. For more information call 429-7070. Tickets available at Neptune Theatre Box Office.

IN CONCERT

Rebecca Cohn Auditorium. Dalhousie Arts Centre. Feb. 4, 8-10 p.m.: A performance by *Rosalia*, presented by the Filipino Association of Nova Scotia. Tickets available at the door or by phoning 465-5141.

FESTIVALS

Nova Scotia Designer Craftsmen

Summer Craft Market. Aug. 17, 18 & 19: Featuring contemporary and traditional quality crafts for sale as well as craft demonstrations, flea market and entertainment. Dalhousie University Student Union Building, Halifax.

MOVIES

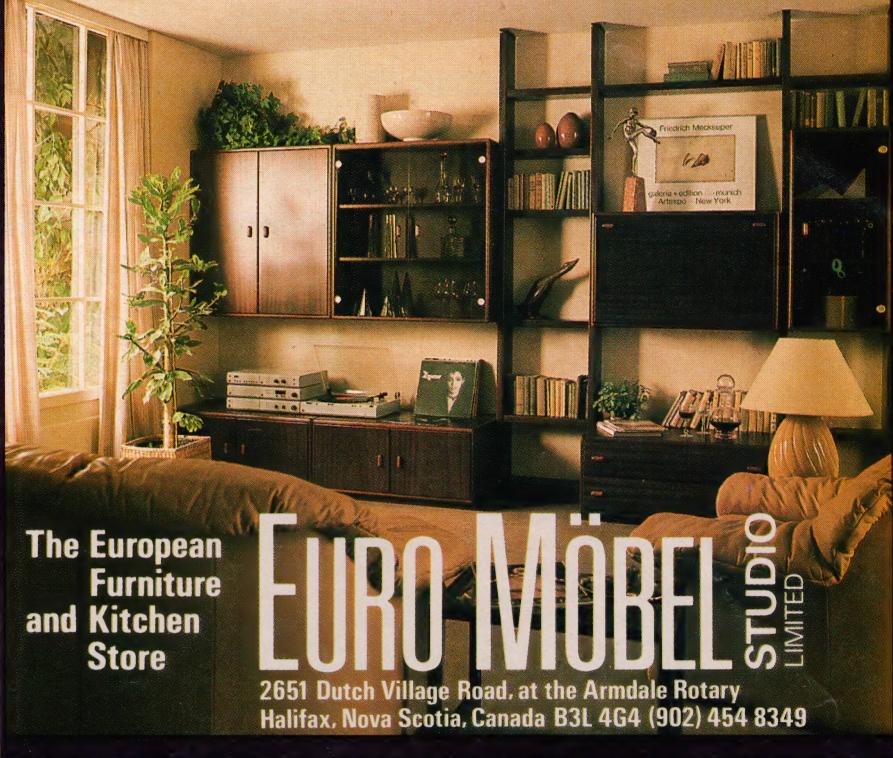
Wormwood's Dog and Monkey

Cinema. 1588 Barrington Street. A continuing repertory programme of classic and European films. For further information, call 422-3700.

SPORTS

Track & Field — Aug. 4: Atlantic Age Class Championships, (Ban./Mid./Juv.) N.S. Jr./Sr. Champs., St. Mary's Stadium, Halifax. For information, call 425-5450. Aug. 6: Dartmouth Natal Day Road Race. 6 miles, 8:15 a.m., Police Station, Dartmouth. Phone 463-3557 for information. Aug. 6: Halifax Natal Day Road Race. 5.2 miles, YMCA, 5:30 p.m. Phone 422-6437 for information. Aug. 9-16: Royal Canadian Legion National Athletic Camp, St. Mary's University, Halifax. Aug. 11-12: Royal Canadian Legion National Championships, St. Mary's Stadium, Halifax. Aug. 14: Last Chance Twilight Meet. 6:00 p.m., St. Mary's Stadium, Halifax. For more information on any of the above events, contact the Track and Field Association of Nova Scotia at 425-5450.

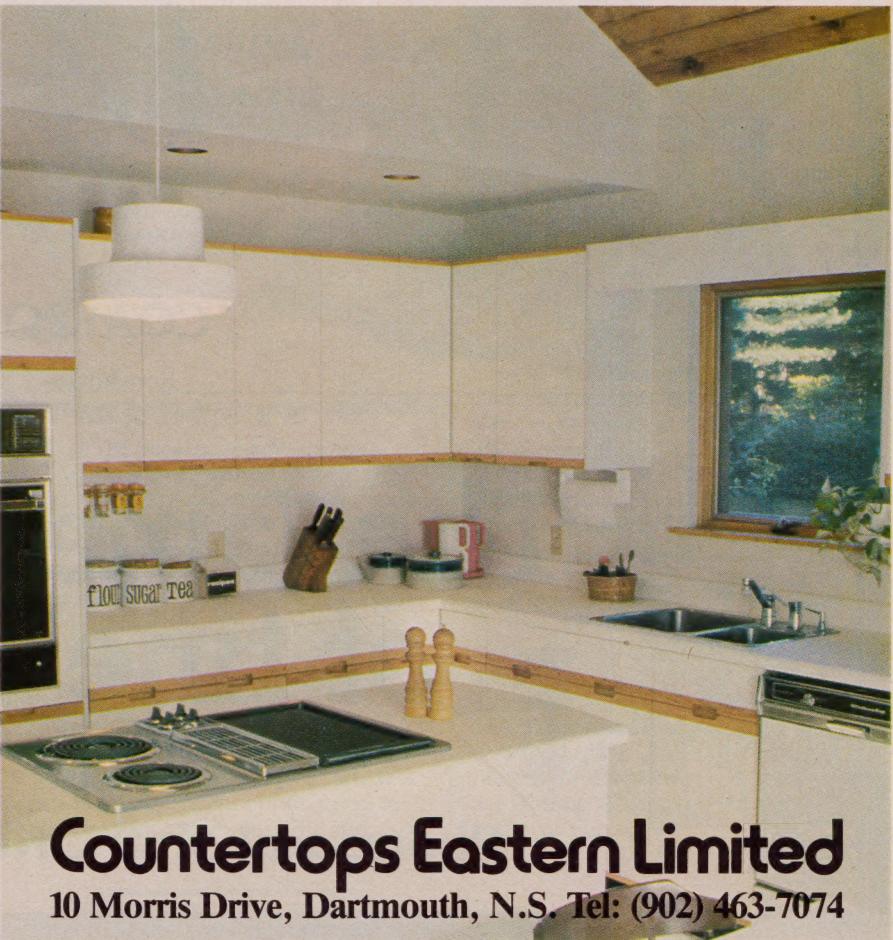
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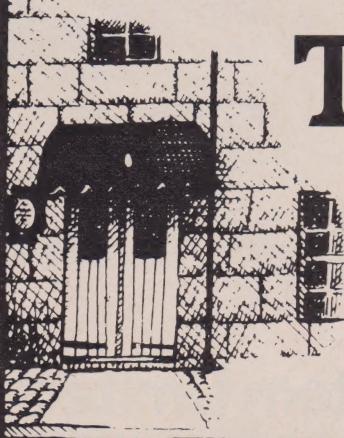
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Heather Laskey is a freelance writer living in Halifax



Art for whose sake?

By Heather Laskey

There is a revolutionary in the city's Department of Development. He is not the crude kind of revolutionary, spouting jargon and mowing down the expendable masses when they obstruct the revolutionary goal. When that kind of revolutionary gets some power, he usually just changes the name of the game and everything goes along as before. This guy's a quiet, methodical revolutionary. And he really blew the system apart. His name is Ted Mitchell and since 1978, he has been Halifax's city architect.

A couple of years ago, Mitchell effected a profound change in the department. But it was done in such a quiet, orderly manner, few people even knew about it. What this tamperer with the social order, this disrupter of the status quo did was introduce open competition to the process by which buildings get designed in this city.

Competition!

Heavy stuff.

Ted Mitchell took this outrageous step to, as he says, "allow all the architects an equal opportunity to get the job." You get the picture? He not only introduced incendiary concepts like open competition, he also used subversive words like equal opportunity.

This man is dangerous.

As history proves, words like that invariably threaten the establishmentarians. Traditional ways of doing things produce, especially in government, closed, sewn-up systems where red tape, forms and procedures thrive. Architectural competitions are not only clean, they are one way for society to get the most for its money.

"Open Competition" and "Equal Opportunity" appear to threaten the system that operates in the provincial Department of Government Services. This is the territory of Deputy Minister Mr. Don Power. All contracts for provincial buildings go through him. And Power unequivocally states he does not believe in open competition for the design of public buildings.

Don Power believes in the good, old

system of selection. A while back I asked him whether he would implement the guidelines for the designing of public buildings of the Royal Architectural Institute of Canada. The Institute recommends that the competition process be used to choose architects to design important public buildings. The recommendations, said Mr. Power, were "of no consequence whatsoever."

Thus it was not surprising that competition was not permitted to contaminate the process of choosing the architectural firm to design the new Art Gallery of Nova Scotia, an institution which comes within the administrative

*The new Art
Gallery should be
a work of
art... we should
obtain the best
design possible*

ambit of the provincial government.

The AGNS has waited most of this century for a home to call its own, and despite a frugal \$8 million budget, this will be one of the most important public buildings to go up in this city in a very long while. The gallery has been offered a choice of locations on the waterfront and its primary function will be to house permanent and visiting art collections and exhibits.

The building should be worthy of its function and location.

It should itself be a work of art. It presents a magnificent opportunity to obtain the best design possible and,

unless we happen to have handy and willing a genius like a Palladius or Mies van der Rohe, the way to obtain the best design available is through competition.

However, through a process which upon inspection seems to have been somewhat opaque, the building committee of the board of the AGNS found itself commissioning Lydon Lynch Associates, a well-known firm of Halifax architects, to do a design study. The \$40,000 cost, paid for by the federal and provincial governments, could have paid both for writing an initial program study to define the gallery's requirements and get government funding and for a competition.

One cannot blame Lydon Lynch for accepting the commission, of course. And had Lydon Lynch come up with a design which functioned well and was visually satisfying probably no one would have made a fuss. Occasionally even the selection process pulls out a winner, and principles tend to be overlooked if there's nothing to be gained by voicing them.

But, in my view, the design fails on both grounds. Some artists fault the interior layout. And the exterior design? The politest description of it is "eclectic." In fact it is so eclectic that it looks as though Lydon Lynch tried to incorporate every style from early Gothic on. They even refer to its central core as a "castle keep." I asked Andy Lynch to describe the style. He said the design was "post-modern." He didn't seem to like the question.

The AGNS building committee — which includes Alex Colville — was apparently pleased with the design. But what was the alternative. I believe the committee was locked into government's selection system.

The difference between Halifax's method of choosing architectural designs and the province's method is the difference between the search for excellence and the acceptance of mediocrity. But, perhaps more importantly, it's the difference between an open, democratic society and a stagnant, authoritarian one.

C

DINING IN & AROUND HALIFAX

A MINI GUIDE TO SIX FINE RESTAURANTS



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McKelvie's is located in the heart of the waterfront area, across from the Maritime Museum. On sunny days, come early for a seat on the outdoor patio.

Open everyday for lunch and dinner. McKelvie's, 1680 Lower Water Street. AE, MC, V & ER. 421-6161.



The focal point of Halifax's exciting new Spring Garden Place, The Grand is actually two distinct dining areas separated by an exquisitely polished 1890 Rosewood Heintzman Grand Piano.

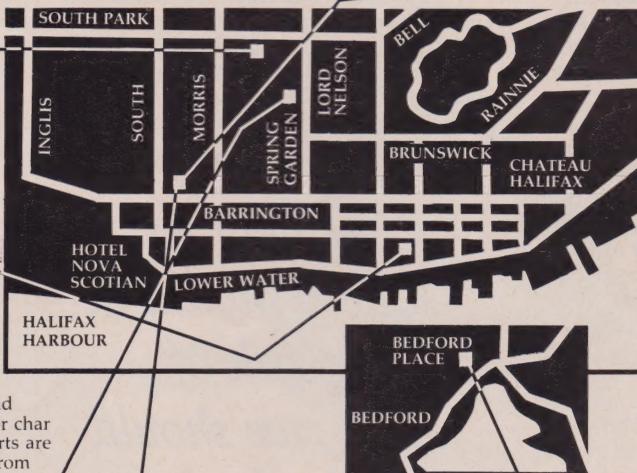
The Grille is a chic, art deco style bistro warmly enhanced by a sunny atrium. Fresh flowers, copious greenery, marble tables and fine china blend to create a perfect setting for the contemporary menu.

In the small and intimate Dining Room, you are graciously enveloped in the elegance of fine porcelain, silver, professional waiters and delectable food. It is destined to become one of Canada's finest!

Behind the scenes is a culinary team, brought to this fine restaurant from France and led by Bernard Meyer, Master Cuisinier. Mr. Meyer uses only the freshest of produce and because of this, the menus change constantly. Prices? More than reasonable for a restaurant of this calibre.

Before or after dining, relax in the comfort of the bar by the soft glow of the cozy fireplace.

The Grand Restaurants are open everyday; the bar, Monday through Saturday. The Grand, Spring Garden Place, 5640 Spring Garden Road. AE, MC & V, 421-1116.



Champlain's Feast

To lift the spirits of settlers in the early 1600's at Nova Scotia's historic Port Royal, explorer-historian Samuel de Champlain initiated the "Order of Good Time" with feast and festivity. In this tradition, a group of young, energetic and talented entertainers help take you back to the year 1607 for an evening of good eating, imbibing, music and merriment.

A modest \$19.75 brings you generous platters overflowing with homemade bread, soup, steamed fresh mussels, clams, roast chicken, beef ribs and dessert.



Champlain's Feast runs June 22 to September 15 with one sitting Tuesday through Sunday at 7 p.m. sharp. AE, MC & V. The Little Stone Jug, 1222 Barrington Street. By reservation only: 423-1309.



HENRY HOUSE & Little Stone Jug

One of Halifax's oldest and finest dining establishments, The Henry House was the home of the Honourable William Henry, a Father of Confederation. The main dining room has been restored to its original bright, cheery Victorian elegance. Downstairs, the Little Stone Jug retains original stone walls and hand-hewn beams along with a cozy copper bar and wine cellar.

While the Restaurant is historic, the menu is definitely contemporary. The European born and trained chef uses only the freshest ingredients and prepares everything from scratch. Menus change weekly, with Lunch from \$4.75, Dinner a la carte from under \$10 and complete four course Dinners from \$17.

Open weekdays for Lunch, everyday for Dinner. AE, MC & V. The Henry House, 1222 Barrington Street. Reservations: 423-1309.

HOME TOWN BEANERY & ROADHOUSE

This is the ultimate in family dining! A cozy, farmhouse-like atmosphere filled with antiques and calico.

Every dinner begins with a steaming crock of homemade beans, a basket of brown bread and tea biscuits, and a 45 item salad bar that's second to none. Try the specially-succulent Roadhouse Prime Ribs of Beef.

Lunch from \$3.25 and complete dinners from \$8.45. Open every day for lunch and dinner. A special family menu is offered Sundays. Plenty of free parking.

Meet friends for a quick snack or an entire evening's entertainment at THE ROADHOUSE LOUNGE. There's a dance floor and all your favourite videos on the big screen satellite TV.

Dig into irresistible finger foods and light meals, from nachos to chicken wings to char broiled burgers, all very reasonably priced. Open Monday through Saturday, 11:30 a.m. to 2:00 a.m.

The Beanery and Roadhouse, Bedford Place Mall, 1658 Bedford Highway. AE, MC & V. 835-3030.